

# THE ART

## OF SMALL OBJECTS & LARGE SUBJECTS\*

Not all metalsmiths are jewelers; not all jewelers are metalsmiths. Anika Smulovitz is both. And full professor and artist. All four, as easily, in reverse order. "For a long time I was uncomfortable being called a jeweler," she says, "but I don't object anymore."

Smulovitz was raised in Eugene, Oregon, daughter of a Swedish mother and a Finnish father who refracted the arts: her mother is a painter; her father sojourned at museums when they traveled, daughter in tow. In her unformed years, Anika played the piano; in her formative ones she earned her BFA in metalsmithing at the University of Oregon (one class short of a double major in business administration) and then—revealing intuitive originality and a conspicuous talent—an MA and MFA in studio art at the University of Wisconsin. Within the year (2003) she was invited to join the faculty in sculpture and metalsmithing at Boise State University.

At Madison, Wisconsin, where there were 150 graduate students in the department, she learned to ask questions—"My approach to metals concerned the theoretical and conceptual. It's helpful to ask yourself *why* you are working with a particular medium. Questioning was pivotal to what I was making with my art," she recalls. "Now I tend to work by posing a question and then exploring different ways to approach or resolve it: Why *this*? What about *that*?"

Smulovitz has served as board member of the Society of North American Goldsmiths—the professional jewelers' organization—and on the editorial advisory board for its monthly magazine, *Metalsmith*. As a professor, she works with up to 10 BFA students and teaches nearly 40 more (BA and graduate) a semester. In 2012 she was awarded a semester-long Arts & Humanities Institute Fellowship by BSU.



*White Collar 3*, altered white shirt collar, size 16.5, "Exploring the gray area between textiles and jewelry. White Oxford shirts are a tradition of the white male, upper-class uniform." 2004. Tom McInville photo.

### *If I had a hammer...*

Behind her house in Boise's East End she works in a compact studio—white interior with a river-rock wall opposite the single door; a workbench, two chairs and a stool, anvil and acetylene torch. The wall on the left accommodates shelved art books, a collage of mentor, friend, and family photographs (young daughter and son prominent among them), and a rack with more than 50 forged hammers—peening, planishing, embossing—and mallets—wooden, rawhide, plastic—whose dispositions are known but to metalsmiths and Yahweh. Above a work table on the opposite

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Idaho's seven degrees of latitude suggests range, freedom from narrow restrictions, and a tolerated variety of action and opinion.

I N S I D E T H I S I S S U E



# THE ART OF SMALL OBJECTS & LARGE SUBJECTS\*... continued



Body in Motion: Study 5, sterling silver, resin, 6 x 3.25 x .10. "...I think through the relationship between the study of movement and the study of time." 2009.



Herbarium Specimen Rings, Gerbera jamesonii, sterling silver, glass, specimens, 3 x .75 x .75". "The rings refer to the human desire to collect and label all aspects of our surroundings." 2002.



Dad's Luck (mezuzah), sterling silver, fine silver, 6.5 x 3 x .5". "Lucky objects found in Dad's office after he passed away." 2013. Doug Yaple photo.



Body in Motion: Gravity 1, sterling silver, 18k gold, watercolor, string variable (min. 3.5") x 1.5 x 1.5". "The relationship between the object and the wearer." 2007. Tom McInville photo.

wall clings a rack of scissor-shaped pliers—long nose, chain nose—and wire cutters—flat nose, round nose, micro bevel—all with equally bewildering temperaments. Other accessories for flawless fabrication reside in plentiful evidence: files and file blocks, vises, clamps, drills, stakes and mandrels. Asked if she has a dedicated work time, she says, “When I was younger, I thought unless I could get two or three hours in the studio, it wasn’t worth sitting down; now I seize a half hour at a time to bust out some work.”

She is usually involved in a dozen projects at once. In 1989 she met Nahum Hersom, an ornamental hammersmith in Boise for more than 60 years and internationally recognized for his repoussé (reverse relief work). She took a six-day workshop and then continued to see him once a week; when he died in 2011, he left her many of his tools.

***The smaller the sculpture, the more the essentials of form must exist.***

Of average height, with longish brown hair, gray-blue eyes, and a fair complexion, Smulovitz is calm, engaged, informed, radiating decency and concern in conversation—she is the kind of person you would want to sit next to on a long-haul flight.

As an artist, she was drawn early to sculpture but dissuaded by its monumentality. “You aren’t allowed to touch most things on pedestals, but I prefer the tactile quality—you can touch the ornamental. I’m an object person and I love things that interact with the body—well-crafted objects that deal with content and that pose questions.” Such content threads its way through the continuity of her work, alongside questions

that come round the way an arc can close to a circle.

The practice of contemporary metalsmithing encompasses pattern, scale, form and volume (the space it occupies), finish and surface, light. For enduring and malleable reasons, at least in Western cultures, metal is the medium of choice; however, stone, wood, horn, hair, and fabric are employed in many others. Smulovitz says, “I don’t work *solely* with metal even though it is what I love. I’ll always work in different materials because I want to ask or know if an alternate material might have more power, more effect, than if it were done in metal.” She adds, “I like to work within the history of my medium, too. I’m always asking whether in metal there is a history or added content for the object.”

Smulovitz’s concern extends to the so-called non-neutrality of metals—their associated inferences. She uses gold infrequently because “it is impossible to escape its social implications.” Gold, for instance, conveys preconceptions of wealth, speculation, exploitation, pollution, along with the prerogatives of popes and kings. So in addition to buying her metal from Hoover & Strong in Virginia (it recycles precious metals and does not buy mined metals), she uses gold only “to make something more precious...or to bring attention to another metal.” And since silver lugs lighter baggage, she utilizes sterling silver, an alloy consisting of 92.5% silver (the remaining percentage is of other metals).

Despite jewelry being an ancient art form, postmodern professional work is the result of painstaking techniques now usually earned through formal training. A few words about a single aspect, soldering, at least provide a glimpse of one uncompromising demand. Before soldering, to

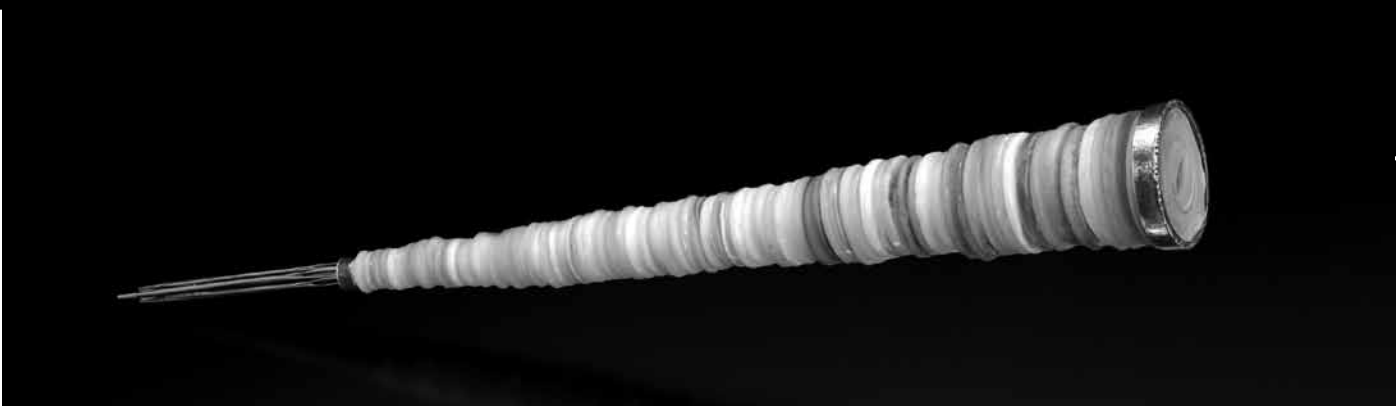
eliminate the build-up of oxide or fire stain when heating metals, a flux coating is applied. Solder, the metal filler used to join two parts, is an alloy that melts at a lower temperature than the jewelry metal (c. 1,700° F), and it comes in wire, sheet, and paste forms. The resultant bond, done properly, is almost as strong as the metal itself. A metalsmith learns sweat, butt, and stick-feed soldering, and how to solder hollow forms. Although some students master torch work more rapidly, Smulovitz says it took her nearly five years. (The torch is not held in one’s dominant hand. She concedes with a smile, “You have to be fairly ambidextrous to be a metalsmith.”)

***Art is not made only one way, art is a point of view.***

Safe to say, jewelry has evolved into a means of conceptual exploration and personal expression, and because most of it is intended to be worn, it is the foundation of an equilateral triangle: artist, wearer, observer—or, mind of the maker, body of the wearer, eye of the viewer. But the body is what holds it all together; hence, it is regarded as perhaps the most intimate of art forms. She observes, accordingly, “if the object is meant to be worn, wearability is a requisite...although my idea of what is wearable pushes the traditional notion of jewelry. If the work is conceptually about “wearability,” however, then in order to pose its question, it might *not* be wearable, size and weight being issues.” The movement of the wearer is vital to every piece of jewelry, moreover—it lends a kinetic, forceful presence. Smulovitz’s compositions, working within these constraints, reflect both an aesthetic intelligence and a disregard for the conventional.



*Dandelion Key*, sterling silver, 5 x 2.10 x 2.10", chain 33". "When you hold a key, you hold power." 2002. Jim Wildeman photo.



*In Honor of the Matriarchs* (Torah pointer), sterling silver, fine silver, antique mother of pearl buttons, embroidery needles, 10 x 1.25 x 1.25". "I am drawn to functional objects because of their interactive qualities." 2012. Doug Yapple photo.

While jewelry was a staple of preliterate societies long before cave painting, some critics, nevertheless, begrudge its artistic status. Queried about the crossover between art and craft, she responds, "Art and craft come from different backgrounds and market places, but there are tremendous similarities. There's a good deal of crossover now, and I teach toward the areas that interest me."

When the tangential issue of metalsmiths and cultural expropriation is raised, involving, for example, Native American art, she says that she has no desire to appropriate something "that is not part of my heritage"—bearing in mind one person's appropriation may be another's homage. As an aphorism alleges, "I quote, you borrow, he appropriates." Most of Smulovitz's recent commission work, drawn from her own heritage, is Judaica for private or institutional ritual, in contrast to a focus on the body.

Since three-quarters of studio jewelers are female, gender questions were once common. In the altered atmosphere of societal changes, however, most have been laid to rest. "Adornment can be used to question issues around gender," Smulovitz says, "and some of my students have explored this issue, but with

the exception of the 'white collars,' I haven't made gender the focus of any of my bodies of work, at least not yet."

Asked about influences, she says, "I get inspired by what others do. I'm so immersed in looking at other people's work. I especially admire narrative work, unlike my own, with amazing detail." Marilyn da Silva, Fred Fenster, Kiff Slemmons, and Lisa Gralnick are jewelers she mentions with unhesitating approbation.

Bruce Metcalf, another American jeweler Smulovitz esteems, once wrote, "...the artist [jeweler] can...project an image of the world where the human touch comforts and redeems, where we make the world essentially humane. Such a project does not require difficult theories or grand monuments. An accumulation of small gestures will suffice, but each gesture must actually touch another person. A small gesture, like a pin or a bracelet or a ring." And judging by the response Smulovitz's work has received, such is the eloquence of her own art—the articulate gestural questions, braided with elements and compositions providing resonant thoughts and ideas and pleasure in ample measure.

—CC

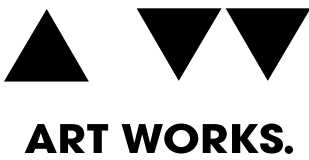
\*From a sentence by Helen English

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# Poetry REMEMBERS

## THAT IT WAS AN ORAL ART

*before it was a written art. It remembers that it was first a song.*

– Jorge Luis Borges



Savina Barini, Xavier Charter School, Twin Falls, junior, first place.



Top three finalists, left to right, Commission director Michael Faison; Skylar Ting, second; Savina Barini, first; Gabie Mbenza-Ngoma, third; coordinator Sarah Poe.



Finalists' group with judges Diane Raptosh (left), Scott Knickerbocker (center).

The Idaho Commission on the Arts, in partnership with the National Endowment for the Arts and The Poetry Foundation, presented *Poetry Out Loud* on the afternoon of March 9th in the Boise Contemporary Theater. The *Poetry Out Loud* program encourages high school students to learn about great poetry through memorization, performance, and competition. Since 2006, Idaho high school students have been invited to participate in classroom and school-wide contests, advancing to the state final. This year the statewide competition included more than 2,200 students. Each of the twelve finalists from ten high schools recited two poems, followed by a third poem in a runoff among the top three. Contestants selected their recitations from an anthology of more than 400 classic and contemporary poems assembled by The Poetry Foundation and the National Endowment for the Arts. The event was free and open to the public. Judges were the Honorable Wayne Kidwell, Scott Knickerbocker, and Diane Raptosh. Mark Hofflund served as master of ceremonies.

*Poetry Out Loud* seeks to foster the next generation of literary readers by capitalizing on the latest trends in poetry recitation and performance. It helps students master public

speaking skills, build self-confidence, and learn about their literary heritage. The program is offered to all fifty states.

Each winner at the state level receives \$200 and an all-expenses-paid trip with an adult chaperone to Washington, D.C., to compete for the national championship. The state winner's school receives a \$500 stipend for the purchase of poetry books. The first runner-up in each state receives \$100, with \$200 for his or her school library. A total of \$50,000 in awards and school stipends will be awarded at the National Finals.

The 2014 *Poetry Out Loud* National Finals will be at the Lisner Auditorium, George Washington University, Washington, D.C., April 30 (semifinals will take place on April 29). Fifty-three high school students (including the District of Columbia, Puerto Rico, and the U.S. Virgin Islands) will recite poetry in three semifinal rounds based on geographic region. Nine students advance to compete in the last round of the National Finals. Judges evaluate student performances on criteria including physical presence, articulation, evidence of understanding, level of difficulty, and accuracy. The public finals also will be webcast live at arts.gov.

### ***Program Materials Available***

*Poetry Out Loud* curriculum materials include print and online poetry anthologies, a teacher's guide to help instructors teach recitation, an audio CD featuring distinguished actors and writers, a DVD of National Finals performances, promotional and media guides, and a comprehensive Website. Hard copies of all materials are free for teachers participating in the official program. All curriculum materials also are available for free download on the *Poetry Out Loud* Website. Schools not involved in the official contest are, of course, welcome to use the online materials.

### ***Idaho Finalists***

**Savina Barini**, Xavier Charter School  
**Mariela Vazquez Gordo**, Teton High  
**Milena Barker**, Sugar Salem High  
**Amir Rezamand**, Moscow Senior High  
**Skyler Ting**, Moscow Senior High  
**Gabie Mbenza-Ngoma**, Eagle High  
**Hiba Munayirji**, Eagle High  
**Megan Galinat**, Boise High  
**Nick Tanner**, New Plymouth High  
**Pamela Orozco**, Fruitland High  
**Samantha Ward**, Borah High  
**Virginia Harness**, Canyon County Homeschoolers

If your life is  
burning well,

POETRY

IS JUST THE ASH – Leonard Cohen

CLOSING THE ART SCHOOL

Spokane, 2008

Is it enough one woman recalls  
the way light rolled off the glaze  
of a cup lifted warm from the kiln,  
how it matched the precise shade  
of lipstick worn by her mother  
in the '40s, a permanent blessing  
on the cup's rim?

Is it enough another can describe  
how the smell of paint thinner brings back  
that moment when a classmate confessed  
his shy desire not to paint geese, or even the flight  
of geese, but the intimate specificity  
of emotion the first time he remembered  
hearing a flock pass overhead, their joyful  
noise louder than his parents' argument?

Is it enough a woman admits  
she was bored with talk  
of shading, the subtle suggestion  
of lines, until she found, in the corner  
of a drawing in her sketchbook,  
some marks suggesting the features  
of her absent father's face,  
how shocked she was to find him  
softer than she remembered?

Is it enough that couple fell in love  
throwing pots together, left streaks  
of wet clay on one another's bodies,  
shared wedding wine from goblets  
the color of freshly turned earth?

Is it enough a woman's hands coaxed  
the color of violence from random scraps  
of cloth, though the needle stuttered  
& shook in her fingers,  
but steadied each time she took a stitch, until  
finally she sewed herself back together?

Is it enough this man knows of a single painting  
left by a woman cancer took in a rush, how it daily  
invents the house it inhabits, a woman, he says,  
whose two crooked fingers she trained  
to hold a brush?

Is it enough that 40 years of students  
could mind how colors aren't just pine  
pollen, basalt, or wheat, but also the dazzle  
of grass after rain, the breath of a deer lifting  
its muzzle from the edge of a lake?

Is it enough they will always know, unmistakably,  
the sound of a palette knife scraping canvas,  
the smell of wet boar bristles, the snap  
of beads on strings, the rap  
of a mallet & chisel on wood, on stone?

We hope it's enough, this necessary shattering  
of the self that moves us forward,  
even as we mourn.

– Samuel Green lives on Waldron Island and has served as Washington State's Poet Laureate. This poem is drawn from his collection *All That Might Be Done* and used with the kind permission of Carnegie Mellon University Press, publisher, © 2014.

SOME OF THE LOST

Each fall comes that familiar story: someone lost  
in the mountains. Maybe fog rolls in or snow.

Maybe it's darkness and someone drops down  
the wrong slope of the divide. Sometimes

the lost lie down, throw off their gloves and coats,  
delirious ecstasy that comes when the body hoards

blood and warmth at the core. I've heard of at least one  
who opened his horse and crawled inside

and come morning was reborn. Some are found—  
scraps of flannel and scattered bone, and some—never seen again.

We know how weather and chance and bad luck  
combine. None of that could happen to us—then it does.

But some of the lost haven't died—they've gone wild,  
followed cloudy breath issuing from beneath the snow,

wriggled down into the den and passed winter  
in the musky compass of bear, nuzzling beside cubs

smaller than a fist, nourished beneath the dark earth  
by this creature who skinned out could pass for kin.

We see them from time to time or think we do  
at the edge of trees, hair matted with sticks and leaves,

circling down wind, casting for some scent of home.  
They wear sandals woven from cedar bark, but where they pass—

no scuff or mark. They have gorged themselves  
on dark blackberries stripped from the cane.

They have lapped at the ancient water seeping  
through fractures in bedrock and are exiled now

by a knowing, deeper than wisdom, older than bone.  
Some have grown antlers and rake them against the rough trunks

of pine. Some become ravens and some become wolves.  
They crouch on each other's shoulders, totems

of forgotten villages. Some become owls  
on silent wings, spitting plugs of fur and bone.

Some slip into the river and return as salmon  
swimming upstream to their own births.

– Chris Dempsey lives in Middleton, Idaho, is a high school teacher and in summer teaches a session at Writers @ Harriman. He is a former recipient of an ICA Literature Fellowship.



# COMMISSIONERS

## ARE VOLUNTEERS

**Steve Allred**, Montpelier, was appointed Commissioner by Governor Otter in August 2013. A graduate of Brigham Young University, he is currently vice president and manager of Zions Bank in Montpelier. He has been a board member of Great Music West Foundation, Bear Lake Memorial Hospital, National Oregon/California Trail Center, and a scoutmaster. He and his wife Carol have five children and two grandchildren.



On the Washington coast.



Steve on Strawberry.

***Area of the arts in which you have a particular interest?***

I have always loved the performing arts, including Broadway theatre and musical concerts. If it entertains the eyes and the ears, it doesn't matter if it is classical, modern, or anything in between. There is nothing better than music performed with heart and soul.

***What is your idea of happiness?***

Family, pure and simple. Every day starts and evening ends with the family. What you fill in between these daily milestones is important for work and play, but the family is always there for love, support, and enjoyment throughout life.

***Which historical figure do you identify with?***

Outside of my own religious perspective, no one historical person has all the attributes I wish I could acquire. I admire the strength and leadership of Abraham Lincoln, the nobility of George Washington, the persistence of Lewis and Clark, the inspiration of scouting founder Lord Baden Powell, the gentleness of Jimmy Stewart, and the service, loyalty and dedication to country of anyone who has served in America's armed services.

***What is your favorite trip or journey?***

I have travelled to many locations abroad and at home and while home is always my favorite destination, there is something special about San Francisco: the bridges, the piers, Fisherman's Wharf, theaters, museums, Lombard Street, the bay, and the ocean—and it can't hurt that San Francisco is the home base for Star Fleet from Star Trek!

***What talent would you most like to have?***

If I could only grow a foot taller, become much leaner, learn to dance and sing, I would covet performing on Broadway. That would be an adventure, but alas, one can only dream.

***What do you most value in your friends?***

A friend always has your back. The loyalty of a friend is more than a match for a world that may be trying to tear you down. Once you have that friend, you are no longer a lone individual against the world.

***What is your motto?***

The Boy Scouts of America embrace the motto "Be Prepared." It is something I have tried to live by.

***One thing you really wish for?***

I wish my children success in all their endeavors, and the ability to rebound when life throws curve balls.

***Your favorite musician?***

This is not a fair question! It is impossible to narrow it down to just one. I love the flow of Mozart, the intensity of Beethoven, the feel good sound of Chicago, many current a'cappella pop vocal groups, and any good Broadway musical.

***Books you are reading?***

Time to read is tough to come by lately, although I do love a good book from James Patterson, Tom Clancy, Robin Cook, or John Grisham.

***Were the arts available to you as a youth?***

I participated in drama and music as a youth and really enjoyed it. My mother tempted me with piano for a few years at a young age until I bolted for vocal and orchestral instruments, including clarinet and trumpet. On occasion, I dabbled with bass clarinet, French horn, and baritone sax. Now I simply enjoy music vicariously by bringing musical talents to entertain in my own community.

***What adjectives describe you?***

Pit bull, pure and simple. Not from the angry demeanor and only in a positive connotation. I aspire to achieve goals. As Captain Kirk said, 'I don't believe in the no-win scenario.' Whether as an individual or as a team, success is achieving our goals and celebrating the accomplishment.

***Favorite media publication?***

While I don't have a favorite, I am a newshound. I seek out newspapers, magazines, radio, television, Internet Websites, Facebook, and other resources with the desire to see all sides of any story that interests me. While I trend conservatively, it is comforting to understand why a story is what it is.

***What was your first job?***

My first job at age 14 was taking care of cars for sale at a new and used Chevrolet dealership. I washed them, wiped them down, rotated the stock from lot to lot (of course, the Corvettes got moved the most often) and was an errand boy. The experience taught me the basics of hard work. Hovering over car hoods in the hot sun helped me get a summer tan, too.

**Aaron Miles, Sr.**, was appointed Commissioner by Governor Otter in August 2013, after serving the Commission as an at large member for several years. A graduate of the University of Idaho with a BS in forest resources management, he is employed as the manager of the department of natural resources for the Nez Perce Tribe. Miles has also worked at the College of Agriculture and Home Economics at Washington State University as academic coordinator, and in his younger years held jobs ranging from field worker to forestry and fisheries technician.

***Your most treasured possession?***

My most cherished possessions are my children and my elders and ancestors. My children are entering their adult lives. Selina (21), Celilo (19), Aaron Jr. (17), and James (16). Also my parents and their parents [are treasured]. As a Nez Perce Indian, my life has been predicated upon our rich history, while it provides me a path toward the future.

Grandparents are a special part of our lives as Indian people, and they are addressed differently. We have specific ways to identify our mother's parents, and father's parents. [We] place emphasis on the elders and our ancestors. Without them, my life's meaning would not be as significant.

***What do you most dislike?***

The Nez Perce Tribe's enrollment policy. Not many understand what Indian people have been put through with respect to tribal enrollment. There is a huge misunderstanding that "Indians" or "Native Americans" get free checks.

To be enrolled Nez Perce with all rights and privileges guaranteed under treaty with the United States, an individual must prove that they are one-quarter Nez Perce blood. The Bureau of Indian Affairs under the Department of Interior holds the ancestry rolls for most tribes that are federally recognized. It was the BIA that established these rules and determined who was

[of] a particular tribe. Prior to the founding of the United States...the determining factor was by cultural affiliation.

Presently, the Tribe is reevaluating who can qualify for Nez Perce enrollment, with an option to drop the blood quantum to one-eighth; another to include other tribal blood to allow those [with less than] a one-quarter minimum to become enrolled.

The Nez Perce Tribal Executive Committee has advanced the one-eighth option, which has caused considerable concern. This issue is not an easy one because the tribe does not live among just Indian people. Like I have always said, 'love knows no boundaries'. My father is fifteen-sixteenths Nez Perce with one-sixteenth white. His great-grandfather, Ben Penney, Sr., was a Civil War veteran who claimed his homestead while part of the U.S. Cavalry on the Nez Perce Indian Reservation. My mother also comes from a Civil War veteran—her blood line is just under one-half Nez Perce from her mother and one-half Shoshone-Paiute from her father. So since my mother's brothers and sisters married outside of the tribe, their children cannot qualify for Nez Perce enrollment. [Yet] they associate themselves with being Nez Perce in every way.

It's time we include our people through a different means, such as their other Indian blood, so they can become enrolled. The other part...is that our people think that somehow this will encourage our unborn generations to marry back into the tribe. This is shortsighted because after smallpox and other diseases ravaged the tribe, we have limited genetic diversity. I believe it's important for our tribe to survive and exist, but it will never be the same as when the Americas were only populated with the indigenous peoples. I don't know the answer, but I will say that education is extremely important in saving what remains of our culture and way of life.

***Do you have a real-life hero?***

Yes, all my grandparents had different strengths and I will always cherish their views about our way of life and my full blooded Shoshone-Paiute grandfather's ways. Growing up, my *Kalaca'* (pronounced kah luts uh'), or my father's father had a profound impact on me. He was old enough to be my great-grandfather. He was born in 1904, the same year Chief Joseph passed away. My grandfather saw the transition from the Indian world to white America. He was a fluent Nez Perce speaker and later learned to speak English in the Spalding boarding school. His generation was whipped for speaking Nez Perce, wearing long hair...

As a young boy, his father took him to the Wallowa Valley and then to the Lostine Mountains to practice the vision quest of the Nez Perce way. He performed the wyakin three consecutive years as a young boy. My ancestors [believed] that a vision could only be attained during these formative years.

My grandpa also fought in Europe in World War II. Later, he played for the Tacoma Tigers semi-professional baseball team. While playing in Tacoma he met his first wife. I would say he was my biggest hero.

***Words you live by?***

"The Earth was created by the assistance of the sun, and it should be left as it was. The country was made with no lines of demarcation, and it's no man's business to divide it. I see the whites all over the country gaining wealth, and I see the desire to give us lands which are worthless."

"Do not misunderstand me; but understand me fully with reference to my affection for the land. I never said the land was mine to do with as I choose. The one who has a right to dispose of it is the one who created it. I claim a right to live on my land, and accord you the privilege to return to yours."

***Any pressing local arts needs you can identify?***

There is a need to provide exposure to many great Indian artisans. Our artists are touched by the same cultural icons and content that I am, but they have the gift to convey the tribe's message through art. They are a select few and not everyone is gifted with these qualities.

***Preference in music you listen to?***

I love R&B. I will never quit listening to a type of music that has inspired me so much.

From a traditional Nez Perce point of view, I love our Nez Perce anthem sung by the Nez Perce Nation. It is our flag song and the song that was sung when Washington Territory Governor Isaac Stevens met with my ancestors at the Walla Walla treaty grounds.

***If you could, you would?***

Visit Normandy and other places in the European Theatre where my grandfather went during WWII.

***What book changed your life?***

The most recent, *Beyond Bear's Paw*, is such a touching book for me...I could not finish [it]. I know the history of my own people, and for him [Jerome Greene] to go into detail about the accounts of the battle at Bear Paw...I feel like I'm fortunate to be alive as a survivor....

***Who would you most like to sit next to at a dinner party?***

My grandfather. I was a young man when he passed away and I would give anything to spend an evening in talk with him.

***How do you relax?***

I think about my kids and the joy they give me as a father...when I see them play basketball or see how they are developing....

***Place you would most like to visit?***

As a Nez Perce man, Bear Paw Battlefield.

***Which historical figure do you most admire?***

The Nez Perce chiefs and warriors who fought in the Nez Perce War. Two Moon and his brother, who are my direct lineage on my grandfather Dave Miles, Sr.'s side. Looking Glass, who my grandmother Beatrice Oatman-Miles descends from. Ollokot, who my grandmother Norma Parsons-Wasson descends from, and Wavoka, who my Shoshone-Paiute grandfather Glen Wasson descends from.

***Your favorite movie?***

One that touches me is *Gladiator*. As human beings we all go through trying times and it is easy to put yourself into the role of Maximus.



Aaron Miles, Sr.



# ICONIC SIGN

## LIGHTS UP THE NIGHT

Following a drum roll and countdown, hundreds of people gathered in Old Town Pocatello and watched an icon come back to life Friday night, November 29, 2013. Once raffle winner Tom Potter threw the switch, the Chief Theater sign lit up the 200 block of North Main just like it did for more than half a century. “How many people find this exciting?” Pocatello Mayor Brian Blad asked the crowd before turning the microphone over to Relight the Night Committee chairman Randy Dixon.

Chairwoman of the Historic Old Town Pocatello Foundation thanked all the donors and the countdown began. Although the night air was chilly, it was an unusually mild night for the annual parade that preceded the Chief sign relighting. Thousands of people lined Main Street and watched highly decorated vehicles and floats go by. But the star of the show was the proud neon chief with the arrowheads below waiting for electricity to flow for the first time since the theater was destroyed by a fire in March 1993. The Chief opened January 5, 1938, and memories of the theater were as bright as the sign Friday night.

The last employee to work at the Chief, Richard Gregersen, who is now 85, was on hand to watch an old friend shine brightly again. Gregersen began working as a projectionist at the Chief back in 1953 and was there until it closed, working as the technician for all operations in the theater.

Raffle winner Potter said throwing the switch on the sign was terrific and reminded him of the times when his grandmother used to give him 75 cents to go watch a matinee. “I feel it’s a great honor,” Potter said.

Bill McCurdy, who grew up in the Gate City, was on hand with his mother and brother to celebrate the resurrection of memories. “I remember coming to see the Beatles in *A Hard Day’s Night*,” McCurdy said. “They sold really thick, long blue tickets with a photo of the Beatles on it.” McCurdy also remembers he and his brother Jack couldn’t hear the movie because girls in the audience screamed the entire time it was showing.

Hawthorne Middle School art teacher Shawn Phelps, who spent his summers in Pocatello visiting his grandparents, said the relighting was special to him. His grandmother worked in a tax office above the old Oasis Bar, and his grandfather was a bellhop at the Whitman Hotel. Phelps remembers his grandmother taking him to the Chief to see *Superman* in 1978 and *The Legend of the Lone Ranger* in 1981. “My grandmother made me a Lone Ranger vest,” Phelps said.

Even people in the Friday crowd who were too young when the theater burned down to have seen movies there were excited about the sign coming back. “I think it’s awesome,” said Will Ruska, who was 15 when they tore the charred remains of the theater down. “I want the culture of Old Town to grow.”

Also on hand to watch the relighting was Kim Smith, who was working as human relations director at Farmers Insurance when the Chief burned down. Her company was planning an employee event in the theater for 200 people. “A friend called and said, ‘You better look out the window,’” Smith recalled. She could see the smoke from the fire from her home.

Old Town director Stephanie Palagi graduated from Pocatello High School and remembers the nearby Chief Theater well. She remembers bringing her little brother to the theater to see *The Rescuers Down Under* in 1991. “We’ve heard so many wonderful stories,” Palagi said about members of the committees that worked to bring the sign back to life. “People told us about their first date after World War II or their first kiss. We hope all the kids in the crowd remember this night.”

– Michael H. O'Donnell, *Idaho State Journal*



Chief Theater interior in 1938 with seating for 1,244; muralist unknown. Within 10 years, the theater sold 1.46 million tickets.

Right: Walker concert in 1989. Sign departing for restoration; restoration underway at Yesco Signs in Salt Lake City; Relight the Night celebration; sign in place at original location (200 block of Main St.) on steel structure designed pro bono by Myers/Anderson Architects, 50-foot high.







# It is not AN UNUSUAL

## LIFE-CURVE FOR WESTERNERS

*to live in and be shaped by the bigness, sparseness, space, clarity, and hopefulness of the West, to go away for study and enlargement and the perspective that distance and dissatisfaction can give, and then to return to what pleases the sight and enlists the loyalty and demands the commitment.*

—Wallace Stegner

I came across this Stegner quote in *Finding the Place: A Migrant Childhood* at some point during my ten-year journey overseas. While abroad, I also remember the exact day I realized that rather than living the folklorist's dream of immersion among vibrant new cultures, I spent most my time teaching others about the high sagebrush country and its wealth of traditions that I knew and loved best. So, yes, the perspective of distance has returned me "to what pleases the sight and enlists the loyalty and demands the commitment."

In the short six months I've been here I've only dabbled in the demanded commitment to Idaho's traditional arts. The planning is in motion, however. I see a real need for extensive fieldwork throughout the state, especially in more isolated, rural communities. The idea is to scour for sources: tradition bearers, master artists, and undocumented creative expressions of everyday Idaho life. The old models of documentation involved contracted fieldworkers who rummage through communities for a limited time to film, photograph, interview, sign a few release forms from informants, then vanish from the communities and hightail it back to universities, historical societies, and even arts commissions.

A Community Scholar Program better serves the same purpose. With the idea that nobody knows a community as well as its own members, the Community Scholar Program engages populations more directly by teaching its members to document themselves.

A short workshop is offered to teach both the basics of oral documentation as well as an overview on the fundamentals of folklife studies. Participants learn how to collect, interpret, archive, and present their subjects. The training serves as an investment, and the work accomplished through the investment adds value to the historic and living traditions of the community.

From there the scholars are let loose to interview, photograph, uncover, and discover the people, places, and things they decide form the foundation of their community's identity. Collected results of the fieldwork, then, are available for local, regional, or statewide exhibits, publications, educational programs, or whatever the community prefers. My belief is that an engaged, invested community cultivates and elicits something akin to what Stegner called the "hopefulness of the West."

— Steven Hatcher, Director, Folk Arts



Jon Mendiola and Steve Derricott string a freshly scalded and scrubbed calf skin, with ubiquitous baling twine, to cure for two days in Kuna, Idaho.



Erecting Calvin Nomee's monument to "the old people," for which he paid all expenses. Benewah Medical Center, Plummer, Idaho. Jens Lund photo.



Two stages of Tom Matus's ducks at his workshop, Boise.



# Don't pay any ATTENTION

TO WHAT THEY WRITE ABOUT YOU.

*Just measure it in inches.*

– Andy Warhol



Young Abraham Lincoln, Scott Fife, archival cardboard. 2009.



Avogadro, Craig Hickman, digital image from *Oxide*, an artist's book. 2014.



Verbs, Craig Hickman, digital image from *Oxide*, an artist's book. 2014.



ZZZ, Craig Hickman, digital image from *Oxide*, an artist's book. 2014.



Young Cassius Clay, Scott Fife, 28 x 18 x 21", archival cardboard. 2009.

The applications have been received, the images compiled, and it is time once again to award Fellowships to artists working in the areas of craft, design, and visual arts. Fellowship awards recognize excellence in an existing body of work and dedication to one's professional development. This year, we received 58 applications and expect to award 5 Fellowships. Three jurors were selected from outside Idaho, ensuring the anonymity of the applicants and situating their work in a nationwide context. This year's jurors bring exemplary qualifications to the peer review process.

A fifteen-year museum professional, **Diana L. Daniels** is a curator of contemporary art at the Crocker Art Museum in Sacramento, CA. She has created numerous exhibitions and publications addressing contemporary photography, ceramics, and painting. Recent projects explored the witty mythology developed by ceramist Clayton Bailey and the racially-charged imagery of Kara Walker. In support of visual arts and artists in northern California, Daniels often serves as a curator, juror, and panelist for a variety of arts organizations, thus fostering connections between community and the museum.

**Scott Fife** was born in Idaho and graduated from the University of Idaho with a degree in architecture. He works as a sculptor, using archival cardboard—casting some of the pieces in bronze, iron, and aluminum—and creates large-scale ink drawings. The pieces typically are figurative, heroic, and portray cultural icons or historically significant personalities. The work suggests mortality and immortality, fragility and erosion, through evidence of the constructive process.

Regionally, Fife's work has been exhibited at the Seattle Art Museum, Frye Museum, Bellevue Art Museum, Tacoma Art Museum, Northwest Museum of Arts and Culture, Missoula Art Museum, and others. His solo show at the Boise Art Museum in 2007 consisted of *The Idaho Project*, a large tableau concerning the murder of Governor Frank Steunenberg and the subsequent labor union trial, and *Shapers of the 20th Century*, a series of iconic portraits. Currently, his sculpture is included in a show at the Yellowstone Art Museum and he is engaged in a project for the Sun Valley Center for the Arts.

**Craig Hickman** is a professor of art at the University of Oregon, where he has taught digital arts courses for 25 years. His creative practice centers on photography, software development, artists' books, and physical computing. In 1975, he, along with four other photographers, established Blue Sky Gallery in Portland. Blue Sky quickly earned a reputation for showing photographers in the early stages of their careers who later became well known. Craig's photographic work has been exhibited widely. He is the author of *Kid Pix*, a computer program for art creation that, when first published in 1991, won the Software Publishers Association award for best user interface of the year. In 2014, as part of the thirtieth anniversary of the Macintosh computer, Apple asked Craig to appear on their Website as a pioneer who created work that had a profound impact.

The Commission is grateful to our distinguished panelists for volunteering their time in public support of the arts.

– John McMahon, Director, Artist Services

# NEVER DOUBT



Change Leader Institute 2014 participants and facilitators.

## THAT A SMALL GROUP

*of thoughtful, committed citizens  
can change the world.*

*Indeed, it is the only thing that ever has.*

– Margaret Mead

In February, the Idaho Commission on the Arts hosted its third Change Leader Institute for Idaho arts administrators from all across Idaho. The CLI is a three-day, intensive training designed to enhance the skills of participants while building and sustaining an active network of graduates who become leaders in their communities and whose efforts support the mission of the ICA to “provide quality experiences in the arts for all Idahoans.” Developed for cultural and community leaders, the Institute provides the basics for assessing the environment for needs and opportunities and teaches communication and facilitation skills that help to address and implement change.

Those who attend the Change Leader Institute go on to become certified by conducting an arts or creative development project in their own community. Each Institute contributes to the ongoing development of a network of cultural and community leaders who share a common language, mentor one another, and convene through leadership circles, social networking, and conferences. The Institute takes place in Idaho in February each year and the certification and conference follow in November.

Hundreds of arts administrators, artists, and volunteers who work on behalf of the arts have now been certified in the program, that originated in Utah and now has been successfully adapted and adopted in Idaho. The program is expanding to Colorado at this time.

### *Here are two recent responses:*

“As a new executive director, I have been signing up for conferences, classes, workshops and webinars like crazy with the hope that one will magically give me all of the answers. I’m still not a pro, but after attending the Change Leader Institute I feel like I have a much better handle on how to ask the right questions. It was an incredible group of curious, driven, thoughtful, and funny professionals who helped me walk out of the Institute with a well-stocked toolbox for leading my organization through change.”

–Britt Udesen, The Cabin, director

“The Change Leader Institute has been a huge asset to our organization. It has helped us inspire our volunteers and local artists to create a welcoming artists’ community. Our arts administrators have returned with valuable insights into how to inspire others to make the change we want to see happen in Idaho: more Arts! The supportive network of Idaho’s finest art leaders is a bonus.”

–Kara Hidalgo, Idaho Art Lab

– Michelle Coleman, Director,  
Community Development

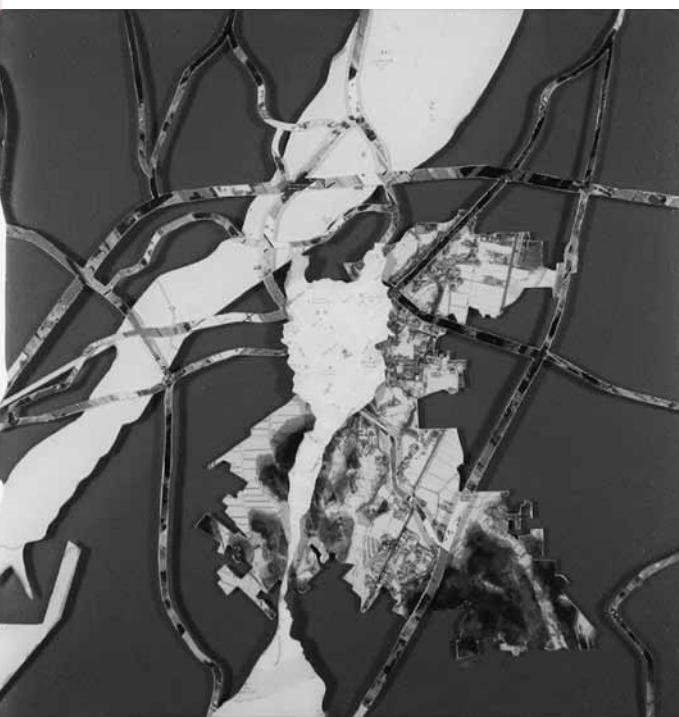
For more information about the Change Leader Institute: [arts.idaho.gov/community/leader.aspx](http://arts.idaho.gov/community/leader.aspx).



# I Don't BELIEVE

IN ART. I BELIEVE IN ARTISTS.

– Marcel Duchamp



Chad Erpelding, *Sister Cities: Oregon City, Tateshina*, acrylic, digital print and resin on panel, 7.5 x 7.5".



Nicole Molumby, flautist, Boise.



Cheryl Shurtleff, *Wolf in Trap*, graphite on Bristol paper, 12.5 x 10.5".

## FY14 QUICKFUNDS ROUND 3

### BOISE

- **Chad Erpelding** for a solo exhibition, lecture, and symposium at Pittsburgh State University, \$917.
- **Nicole Molumby** for a premier performance of *Trio for Flute, Oboe, and Piano*, \$1,056.
- **Eric Sandmeyer** for completion and rehearsal of musical work for Langroise Trio, \$960.
- **Chery Shurtleff** for a solo exhibition, \$949.

### CHALLIS

- **Challis Elementary School**, Challis Joint School District, for a creative writing residency with visiting writer Judy Sobeloff, \$739.

### DONNELLY

- **Donnelly Elementary**, McCall-Donnelly Joint School District, for a dance residency, \$1,035.

### DRIGGS

- **Learning Academy of Teton Valley** for a students' dance program with Dancer's Workshop, \$1,019.

### KETCHUM

- **Ketchum Arts Commission**, City of Ketchum, for consultation about public art for its new transportation center, \$981.

### McCALL

- **Wilderness Science Education** for a community workshop with a professional musician, \$813.
- **Clair Remsberg** for an extended artists' program in Cottonwood, \$321.

### MERIDIAN

- **Chief Joseph School of the Arts**, Meridian Joint School District, for an arts project with resident artist Jennifer Williams, \$276.

### MOSCOW

- **Christine Cavanaugh** to attend the Art House Convergence conference in Utah, \$472.

### NAMPA

- **College of Western Idaho Foundation** for a visiting professional artists program, \$1,067.

### POCATELLO

- **Paul Zmolek** for the writing and performance of the play, *Rue for Ophelia*, \$933.

### SALMON

- **Salmon School District** for the creation and installation of a student public art project, \$960.

Vincent van Gogh, *Still Life, French Novels*, oil on canvas, 1888.



# THE TREE OF PAPER STILL GROWS.

– Terri Guillemets

## ON AUTHOR-ITY, LIFE SENTENCES, AND ESCAPE INTO LIVING

They have been meeting semimonthly, all fifteen of them, as a Great Books group in Idaho’s Treasure Valley, for nearly forty years. They know each other through ideas. Together, a dog-eared book in each lap, they follow the magnetic tug of “Shared Inquiry”—a trademarked term of the Great Books Foundation, a nonprofit headquartered in Chicago and founded by Mortimer Adler and Robert Hutchins in 1947.

Hutchins, president of the University of Chicago in 1929 at age thirty, brought Adler, two years younger, to Chicago as a professor of the philosophy of law and as an adviser. Together they reorganized the curriculum in order to emphasize reading and discussion of the classics of the Western tradition. Adler had participated in a General Honors Course taught by John Erskine, English professor and author of more than a hundred books, in the early 1920s at Columbia College—the course that subsequently inspired the Great Books movement (the formation of small literary discussion groups throughout the country).

In 1937 Hutchins and Adler, along with Scott Buchanan and Stringfellow Barr, took over a foundering St. John’s College in Annapolis, Maryland, where they established an undergraduate program based exclusively on great books. St. John’s survived and later opened a second campus in Santa Fe.

(Adler in 1940 authored the best seller, *How to Read a Book*, but he was also editor of the fifteenth edition of the *Encyclopaedia Britannica* which appeared in 1974; a lamentable revision—divided into the baffling *Propaedia*, *Macropaedia*, *Micropaedia*—that stymied users and beyond argument contributed to its eventual demise, proving yet again that not all change is progress, anymore than all movement is forward.)

The Treasure Valley group—the only such affiliate in Idaho according to the Foundation—

originated with Clareene Wharry and Patricia Young. Young, whose participation lapsed a dozen years ago owing to a move, reports that there was an earlier and overlapping Boise-based affiliate that met for perhaps fifty years.

The present group maintains a record of its readings, and a glance through its fourteen pages reveals authors and titles for people who *want to read a book* rather than want a book to read: *The Peloponnesian War*. *Samson Agonistes*. *Aeneid*. *Prometheus Bound*. *King Lear*. *Walden*. *The Origin of Species*. *The Education of Henry Adams*. *Book of Job*. *Moby Dick*. *Middlemarch*. *Keats’ Poems*. *Heart of Darkness*. *Wealth of Nations*. *The Persian Wars*. *The Prince*. *The City of God*. *The Brothers Karamozov*. *A Room of One’s Own*. *Age of Innocence*. *Dickinson’s Selected Poems*. *Theory of the Leisure Class*. *Federalist Papers*. *Don Quixote*. *Leaves of Grass*. *War and Peace*. *Emma*. *The Interpretation of Dreams*. *Pride and Prejudice*. *The Red and the Black*. *Kristen Lavras-datter*. *A Passage to India*. *O’Connor’s Selected Stories*. *To the Lighthouse*. *The Sun Also Rises*. *The Plague*. *Lolita*. *Death of a Salesman*. *One Hundred Years of Solitude*. *An American Childhood*.

This is not your generic can of bookworms, obviously. Members are almost evenly divided by gender; a few are couples (without evidence of domestic duress to be there); none, although youthful, is a youth; one-quarter has ties to the legal profession; three-quarters grew up in book-stocked homes. At least two admit to Kindles. Most are given to personal, unsystematic reading as well. A communal sense of humor pervades. Yet all are serious readers of serious books worthy of serious attention. “A book is a physical expansion of the human brain,” Mary Ruefle writes in her *Twenty-Two Short Lectures*. “It is not an object to be treated lightly. When you hold a book in your hands you are holding a piece of cerebrum in your hands, like Saint Denis himself, who walked for miles carrying his head in his two hands, after he had been beheaded.”

*Anyone who says they have only one life to live must not know how to read a book.*

T. S. Eliot, at age thirty, writing to his friend Ms. Hutchinson, conceded that there were two ways in which one ought to read: “1. because of a particular and personal interest, which makes the thing one’s own, regardless of what other people think of the book, 2. *to a certain extent*, because it is something that one ‘ought to have read’ –but one must be quite clear that this is *why* one is reading.”

According to UNESCO, however, which tracks such matters worldwide, 300,000 new titles and editions were published in the U.S. in 2012. A figure that could lead readers to despair, knowing they—depending on visual voracity and life expectancy—might finish only 2,500 to 6,000 books in a lifetime—just a snowflake on the slope, a cup dipped from the river.

So who was the last person, out of curiosity, to have read all published books in his or her lifetime? Some argue for the poet John Milton (1608-1674), a likely candidate because he knew at least eight languages; he would have been something of a speed-reader, however, since he was blind by the age of forty-five. Others say it was the German genius Athanasius Kircher (1608-1680) or his fellow countryman and mathematician Gottfried Leibniz (1646-1716). Still others uphold English physicist-physician-polymath Thomas Young (1773-1829) who had consumed all Greek and Roman classics, Shakespeare, and all works in science, philosophy, and theology by the time he died. In any event, soon there were simply too many books published for any one lifetime.

All of which makes one’s lifetime selections more pressing. And that brings us back to the Great Books Foundation—for some, a selection and assimilation assistant. Its readings span 2,500 years of (primarily) Western literature welded to salient ideas and contemporary significance. In order that participants are all on the same page, so to speak,





Lucien Freud, *Still Life with Book*, oil on canvas, 19 x 24 cm. 1991-1992.



Vincent Desiderio, *Cockaigne*, oil on canvas, 112 x 153". 1993-2003. Hirshhorn Museum.

the Foundation publishes inexpensive paperback anthologies of the selections, that invariably raise “enduring questions about the human experience,” inviting reflection on the continuity and discontinuity of fundamental human problems. And the aim of all discussions, in brief, is to engender more reflective and responsible thinkers.

The group discussion employs the “Shared Inquiry”™ method: only those who have read the selection may participate in the exchange, which, in turn, is restricted to that text; all opinions expressed need be supported with textual evidence. Thus, while participants, like crows in a tree, haggle (civily) over particular meanings, the author becomes an owlish presence in the center of their conversation.

Moreover, the leader of the discussion (familiar with the Inquiry handbook or trained in its method) may only *ask* questions conducive to a response, not answer them. She may ask, for example: what do you mean by that? where in the selection do you see that? do you disagree? Or, given an hour and a half and such a density of ideas, he may say, “I think it’s time we moved on.” Overall, the process is about understanding, evaluation, and the formation of one’s own considered opinion—that is, joining a broader conversation. Although literature is linear and read for its own sake, this group’s books are mainly read “to enlighten the reader’s own humanity.” From group comments following a meeting, it works surpassingly well: “The insights just keep coming.” “You come away with renewed nuances.” “[It’s] a continuing examination of my own humanity—of how I think and feel and act.” A continuation, in Adler’s words, “of the dialogue that must go on in our own minds whenever we are engaged in a genuine learning.” Inquiry translated, in short, into shared wisdom (no trademark).

**An act of resistance in a landscape of distraction**

A recent Pew Research Center poll found that 23% of American adults did not read a single book last year—an increase of 15% in thirty years. And what of young adults? Is reading headed for life support? “I find television very educating,” said Groucho Marx. “Every time somebody turns on the set, I go in the other room and read a book.” But along came iTunes and

Netflix, Amazon, Facebook, and Snapchat, and dropped down beside him like the duck with the secret word on his show, *You Bet Your Life*. Today’s teenager handles an average of 3,000 text messages a month.

Great Books, however, has extended its program to younger readers—to high schools and even elementary schools. The range of literature was eventually broadened to include folktales, children’s classics, and respected contemporary works. More than one million students are in such programs each year, with 35,000 teachers using Great Books in their classrooms. And for those who are persuaded that it does not matter what young adults read as long as they read, that will not wash, let alone dry. They might as easily say that it does not matter what children watch on TV as long as they watch television.

When children read, they realize they are not alone. “What I sought in books,” says Annie Dillard, “was a world whose surfaces, whose people and events and days lived, actually matched the exaltation of the interior life. There you could live.” In a world of digital rather than traditional literature, the message of such books, of such reading, remains worth imprinting. Writer Anna Quindlen says she would be most content “if her children grew up to be the kind of people who think decorating consists mostly of building enough bookshelves.” Let us give them, then, books that stir their imagination, that explore the realm of ideas, that “ignite the flame of intelligence,” because in common with the infinite and the eternal, a great book has no ending.

– CC

**Further reading:**

- Bauer, Susan. *The Well Educated Mind* (New York, 2003).
- Dirda, Michael. *Book by Book* (New York, 2005).
- Jacobs, Alan. *The Pleasures of Reading in an Age of Distraction* (Oxford, 2011).
- Lesser, Wendy. *Why I Read* (New York, 2014).
- Queenan, Joe. *One for the Books* (New York, 2012).
- Robinson, Colin. *The Loneliness of the Long-Distance Reader* (New York Times, Jan. 5. 2014, pgs. 6-7).
- Ulin, David. *The Lost Art of Reading* (Seattle, 2010).

For advice on starting a Great Books group: Bob or Kay or Vince 208/336-0758.



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Chief sign exiled at Pocatello Regional Airport for 20 years before being restored.

Restoration was the premier project of the "Relight the Night" committee of the Old Town Pocatello Foundation. After a year and a half, the effort was capped by a night-lighting parade celebration that attracted 4,000 residents.

# DEAD LINES



*Time is a slippery thing: lose track of it once,  
and its string might sail out of your hands forever.*

– Anthony Doerr, *All the Light We Cannot See*

## Grants or Awards

### QuickFunds:

..... June 9, 2014

### Other:

Art Museum of Eastern Idaho, Idaho Falls, "The Collector's Eye,"  
(work from area's significant collections).....Until August 2014  
Jean B. King Gallery, College of Southern Idaho, Twin Falls,  
CSI Student Show.....Until May 10, 2014  
MFA Exhibition, Prichard Gallery, Moscow ..... Until May 17, 2014

Idaho Triennial (Boise Art Museum) .....Until April 27, 2014  
"Modern & Contemporary Ceramics," BAM (ceramics from the Kay  
Hardy and Gregory Kaslo collection) .....Until October 2014  
"Now Read This," Yanke Family Research Park, BSU  
(contemporary art by 39 international artists from the Driek and  
Michael Zirinsky collection) .....Until October 2014  
Idaho Writers & Readers Rendezvous, Boise Centre... May 1-3, 2014

### Long Range Plan Meetings, Public Invited:

Wednesday, May 7 from 7:00 - 8:30 p.m. at the Panida Theatre's  
Little Theatre in Sandpoint.  
Thursday, May 8 from 2:00 - 3:30 p.m. at the Coeur d'Alene Public  
Library Community Room.

4 9 ° l a t i t u d e s 4 2 °

*Latitudes* is published by the Idaho Commission on the Arts. To be added to the mailing list without charge, contact the ICA.